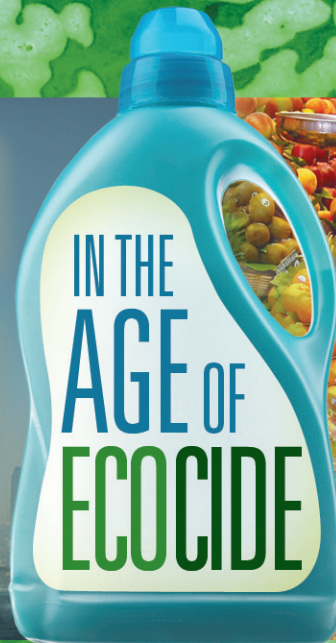


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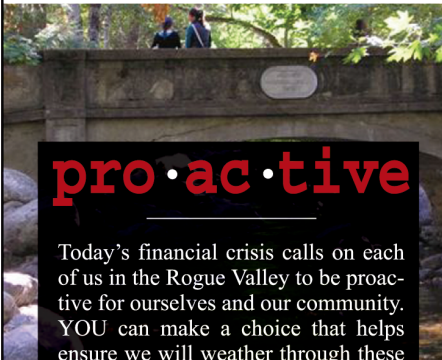
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By Michael Altman

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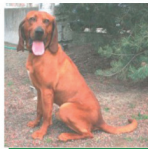
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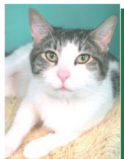
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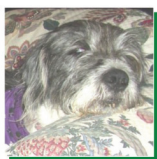
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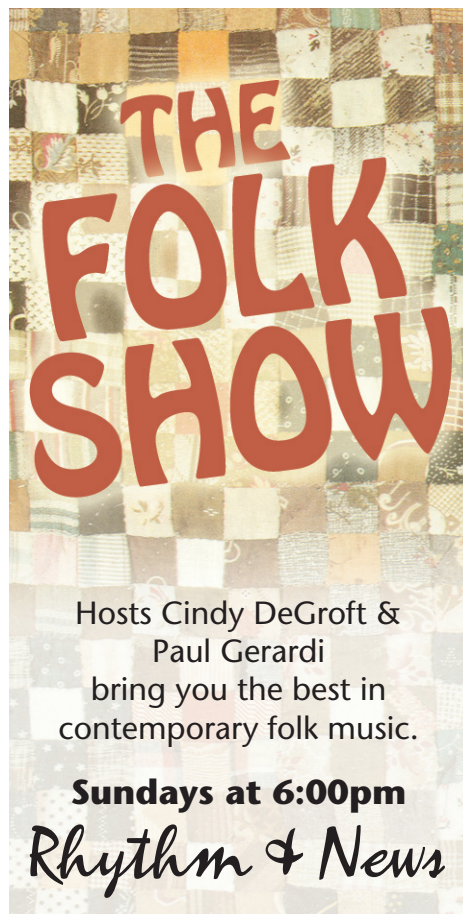
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Tuned In Ronald Kramer

Back to the Future?

As a child, I recall my mother listening on the radio to “Oxydol’s own *Ma Perkins*”, when I came home from kindergarten at lunch time. One of the longest-running daily soap operas, *Ma Perkins* left radio in 1960 when CBS Radio abandoned the remainder of its daytime soap operas. As *the World Turns* is ending its 53-year television run this month after nearly 14,000 episodes. Its longevity predecessor, *The Guiding Light*, extinguished its light in 2009 after an incredible 72-year tour – beginning on radio in 1937 and moving to television in 1952.

The genre which made famous lines like “Can this girl from the little mining town in the West find happiness as the wife of a wealthy and titled Englishman?” (*Our Gal Sunday*) and “the real-life drama of Helen Trent who ... fights bravely to prove that, because a woman is 35 or more, romance in life need not be over” (*The Romance of Helen Trent*) has essentially died – a victim of evolving audience tastes and lifestyles.

Soap operas were, of course, a subset of radio’s rich dramatic program literature. Programs like *Lux Presents Hollywood*, in which Cecil B. DeMille presented shortened versions of the newest, and most popular, Hollywood films; *Grand Central Station*’s stories about the lives of people passing through one of the nation’s largest transportation centers; cops and robber programs like *Gangbusters* and *Dragnet* (before it moved to television); and youth adventure programs like *The Lone Ranger* and *Little Orphan Annie* – all of which created a rich theatre of the mind. Experimental programs, like the legendary *CBS Radio Workshop*, pushed the boundaries of radio’s imagination-stretching capabilities by enticing celebrated authors. In 1937, noted American poet and Librarian of the Con-

gress, Archibald MacLeish, wrote *The Fall of the City* for the CBS Radio Workshop (then known by another name) and his devastating and precedent setting drama about the capitulation to fascism by a portion of Europe was electrifying.

In short, radio drama was a huge industry and a major American creative voice spanning decades and genres from tear-jerkers to major literary efforts. It died with the coming of television and radio’s eclipse as a vehicle for original artistic achievement.

With public radio’s founding in 1966, and NPR’s inauguration in 1970, the public radio industry made a valiant effort to resurrect radio drama. NPR’s *Earplay* once again attracted major American writers to the

sound medium as well as gave voice to rising young playwrights like David Mamet and Arthur Kopit. *Earplay* earned many distinctions and international awards and created perhaps the only radio play that moved to Broadway when Kopit’s radio drama, *Wings*, the story of a stroke victim’s thoughts about the world, moved from the 1978 radio program to Broadway in 1979.

Perhaps stimulated by the positive attention received by *Earplay*, the commercial networks gave radio drama a minor kind of Indian summer beginning in the mid-1970s. Led by radio drama veteran Himan Brown, CBS Radio launched its *CBS Radio Mystery Theatre* and the Mutual Broadcasting System initiated both Rod Serling’s *Zero Hour* and the *Sears/Mutual Radio Theatre*. But it wasn’t meant to be.

Dramatic radio was felled by two deadly factors. Contemporary radio has increasingly migrated to low-overhead programming formats. Spinning records involves only a DJ, as opposed to live musicians. Increasingly, those DJs are now being “voice-

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Human Health in the Age of Ecocide

By Michael Altman



...we're exposed to more than 100,000 chemicals in common household items, most of which have never been tested for effects on human health.



When I graduated from college twenty years ago, I worked for a startup company in New Jersey. Perhaps ironically, the company was marketing environmentally friendly detergents, paper products, and other common household goods. I did a lot of research that summer and became aware of an impending environmental crisis. I educated myself about climate change and other issues that more recently have become quite acute. Since that time, the pace of health research has been dizzying. Scientific discoveries appear to multiply hourly, yet some have largely gone unnoticed as healthcare reform dominated the headlines in the latter part of 2009. The federal government is beginning to more openly admit and clarify the extent to which our health is tied to that of the environment, and by extension our energy consumption, diet, stress, toxin exposure, education, drugs, security and other factors.

One of the lesser-known developments that sheds light on the dark world of environmental toxins, is a 2008-2009 report issued by the President's Cancer Panel (PCP), an arm of the National Cancer Institute that puts the environment front and center in the cancer debate.

Though catastrophic environmental damage and images of the oil spill in the Gulf of Mexico will continue to disgust us and do irreparable harm to ecosystems and our food supply, many of the contaminants that lead to cancer's various manifestations and miseries are often invisible and fail to garner headlines. These include—but aren't limited to—chemicals in the air and water, radiation, including that from medical imaging and possibly cell phones, and the array of consumer products we apply to our bodies and use in our homes, the drugs both legal and illegal that we take, and even the foods we eat. Increasingly, toxins of various stripes are suspected of leading to many other diseases as well.

According to Heather Logan of the Canadian Cancer Society, "Our science looks at a substance-by-substance exposure and doesn't take into account the multitude of exposures we experience in daily life. If we did, it might change our risk paradigm." She adds, "The potential risks associated with extremely low-level exposure may be underestimated or missed entirely." What the PCP points out is that it's no longer acceptable to measure exposures to various toxins individually since we are exposed to thousands of chemicals throughout our lives.

According to the PCP's report, "Chemicals typically are administered when laboratory animals are in their adolescence, a methodology that fails to assess the impact of in utero, childhood, and lifelong exposures. In addition, agents are tested singly rather than in combination." Furthermore, the report reads, "Industry has exploited regulatory weaknesses, such as government's reactionary (rather than precautionary) approach to regulation. Likewise, industry has exploited government's use of an outdated methodology for assessing 'attributable fractions' of the cancer burden due to specific environmental exposures." Businesses have thus taken advantage of these methods to justify introducing untested chemicals into the environment.

Despite all our apparent efforts, we can neither separate ourselves from the environment nor ultimately control it. We step outside, breathe, drink water, interact with the world, procure food and nutrients, and expel waste. I mention this because many of us live as if we can forever separate ourselves from microbes, darkness, humidity, dirt, noise, weeds, strife, poverty, and each other. Air conditioning, anti-microbial gels, gated communities, border fences, environmental racism, drone strikes, taking the war to the enemy—these are just some examples of our technological and societal efforts at separation. However, they continue to fail in a range of ways, with costs to our wellness,

social fabric, culture, national stature, and inevitably, the environment, the ultimate keeper of our health that recognizes no borders as the Gulf spill spells out in boldface.

The clarity and transparency in the Panel's report unfortunately is much at odds with the murky flow of information from BP and the federal government regarding the initial extent of the Gulf oil gusher. Since the release of the Cancer Panel's report (and submission of this story) oil coming from the seafloor had been treated with millions of gallons of dispersants, an example of untested chemicals being used in an uncontrollable fashion—in desperation—with no understanding of the effects in such volumes at great depths.

Where the Rubber (Ducky) Meets the Road

Several months ago, Canadian environmentalists and authors Rick Smith and Bruce Lourie published a book entitled, *Slow Death by Rubber Duck: The Secret Danger of Everyday Things*. In the book, they explain spending time in a Toronto apartment conducting an experiment on themselves. They measured the levels of seven chemicals in their blood and urine before, during and after the weeklong experiment.

Smith said that after three days using shampoos, conditioners and antiperspirants containing phthalates, a ubiquitous group of chemicals commonly found in flame retardants, soap, household products and kids' toys, including some rubber ducks, the level of phthalate byproducts in his blood spiked to 22 times safe levels. The highest level measured was for a phthalate byproduct linked to male reproductive problems. There is concern that when pregnant women are exposed to phthalates, male offspring may be at risk of hypospadias, insufficient urethral development, in which the opening of the penis is improperly found along the underside. Other endocrine disrupting chemi-

cals (EDC's) such as Bisphenol A also appear to cause problems in both sexes.

In young girls, early sexual development, "precocious puberty," may be attributable to phthalates and other EDC's, though genes, ethnicity, hormones in animal foods, and pediatric obesity are possible factors as well. According to Smith, we're exposed to more than 100,000 chemicals in common household items, most of which have never been tested for effects on human health.

In the Gulf, some alternatives to the dispersants being used are potential EDC's. This may partially explain why at the writing of this article—as massive oil plumes continue to grow and spread—they hadn't been approved. According to a marine toxicologist, Susan Shaw, who wrote an Op-Ed piece in *The New York Times* on May 28th, Corexit 9500, the dispersant that had been used, is particularly toxic. "It contains petroleum solvents and a chemical that, when ingested, ruptures red blood cells and causes internal bleeding," she wrote, and furthermore, "it is bio-accumulative, meaning its concentration intensifies as it moves up the food chain." Shaw protected herself and dove into a plume off the Louisiana coast where she witnessed herring ingesting droplets of oil and dispersant with mouths agape. They mistook it for food.

Loose Genes

Years ago I read about a study conducted by Harvard psychologist David McClelland in which he randomly showed religious believers and non-believers two films. One depicted the work of Mother Teresa caring for sick and dying people in Calcutta, India. The other showed cruelty during World War 2. Before and after the films, all viewers had samples of saliva taken and tested for an antibody, Immunoglobulin A (IgA) that protects us from respiratory and other infections. Those who watched the film of Mother Teresa experienced a significant boost in IgA, while those who watched the other film experienced no positive change.

The result suggested that watching Mother Teresa caring for others evoked an amplified immune response in the viewers.

Since then, researchers have decoded the human genome, presenting the possibility that we can personalize treatment, get-



Josh Cohen poses with a bounty of fresh vegetables packed with nutrition. His farm is located in the Applegate Valley, Oregon.

ting away from a one-size-fits-all approach and tailoring drug dosages, other therapies, and even diet to individuals. We can key into "biochemical individuality," the idea that the chemical make-up and nutritional needs of each person are unique. We all need good food and high concentrations of nutrients per calorie consumed, but some of us need more of specific nutrients than others, due to our genetic uniqueness and in turn, our diets, lifestyles, habits and other factors.

Historically, many of us thought that our "genetic dice" were cast, and that was that. Now we know we can shake up the table, possibly changing the outcome—for better or worse.

The emerging field of nutrigenomics is a case in point, offering a potential dietary ace up our sleeve. Nutrigenomics is the study of how food affects gene expression, and ultimately various aspects of our health. It shows that our health potential is "plastic" or malleable—in essence, that we have "loose genes." There are no guarantees, but we can try to stack our deck. We can increase our likelihood of what's been called "healthspan" through our lifestyle, diet, weight control, handling of stress, even by watching movies about do-gooders. On the other hand, various factors listed above (many of which we have little control over) such as drug residues in municipal water and heavy metals and particulates in air pollution, can alter genetic expression and le-

gions of factors (protein synthesis, cell-signaling, energy production, natural-killer cell activity, etc).

Our understanding of nutrigenomics is still in its infancy, and there are ethical, political, and financial bumps along the DNA highway that need to be addressed and frankly, set straight.

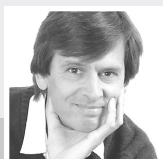
An example is a recent court case in New York. The decision invalidated patents held by a company, Myriad Genetics, on the *BRCA1* and *BRCA2* genes. Mutations of these genes are associated with increased risk of breast and ovarian cancers. The decision casts doubt on the validity of thousands of gene patents but may be appealed. Nonetheless, the American Civil Liberties Union (ACLU), one of the plaintiffs in the case, said the ruling was a victory for the free flow of ideas in scientific research. According to ACLU staff attorney Chris Hansen, "The human genome, like the structure of blood, air or water, was discovered, not created. He adds, "There is an endless amount of information on genes that begs for further discovery, and gene patents put up unacceptable barriers to the free exchange of ideas." If upheld, the ruling would threaten patents on 20% of the human genome.

A Lack of "Sirtitude"

As it becomes clearer that diet and lifestyle can reduce risk of various diseases, researchers are trying

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Jefferson Almanac

John Darling

A Portable Blessing

"I have traveled a great deal in Concord." —Thoreau

This is my Concord, this Ashland and I have traveled a great deal in it and found it my balm, my guru, my god-infested Athens, my healer, my Renaissance painting (as good as any Botticelli). And though I've traveled the world, much of it hitchhiking or hopping trains, ever eager to see new vistas, it's all toned down in past years and I find it all under my feet and I don't want to leave, even for a day.

I love the alleys here, drooping in the fall with plums and apples no one bothers to pick. The old Plaza at dawn, when no one's up, the long park we forget to stroll, an open arboretum. The constant glimpses of the Grizzly Range, sweeter and more interesting than the Alps. The coffee shops, yard sales, sidewalk tables, and the Green Show. The friend who says "Hi", no matter if the last time you talked was 20 years ago. The welcoming intelligence and cheer of the university and Shakespeare. The local bookstore and the many used bookstores, all clearly operated for love of books.

And the college track I've come to love in past years. Places have energy (or they don't) and the track, open to sky and mountains, has energy. How sweet to breathe its wind-swept air, even if it's raining. It's hard to keep from singing or at least praying, communing with the many energies of surrounding nature.

Then one day, against all habit and preference, I go to Portland. My friends and kids are amazed. YOU went to Portland? But you never leave the Rogue Valley! The first thing that pops in my mind when I consider a drive over 50 miles is... car trouble. Sitting in some gas station waiting for a verdict, then for parts to arrive, eating bad food in local restaurants.

For the first day in (sunny) Portland, I'm sure I was a pathetic sight, hangdog, trying to be cheerful in conversations with my daughters, sister and their mates. They would put their hand on my shoulder and say, "Sorry, Dad, but you'll be back home in no time; try to enjoy it. Here's some wine." Then come the inevitable stories of crime in the big city and how scary it can get on the Max. We don't have that in Ashland, I thought, and thank the gods! We



I love the alleys here,
drooping in the fall with
plums and apples no one
bothers to pick.

are civilized and not only that — we are green-sustainable, culture-rich, neighbor-friendly, organic-local and we hug a lot!

But then something starts to change (or as we call it in Ashland, "shift"). Across the street from

daughter Heather's home in Northeast Portland, a bunch of bicyclists are having a driveway party. They wave cans of beer and beckon me over, showing off their fascinating ape hanger handlebars and banana seats from the '70s. No lycra here. These are alternative fun bikers called the Belligerantes and, as they slake my thirst, we rattle off hilarious stories for an hour and a half.

It's Saturday night and daughter Hannah and her mate Galen take me out for Mexican on Mississippi Street — thronged with milling, yakking, smiling revelers of every ethnicity and adornment, a veritable mardi gras, a writhing manswarm of happiness, an experience (not a concept) of diversity — and suddenly, I am swept up into it, taking random photos every 10 seconds, studying the incomprehensible, unprovoked joy of it: people touching, laughing, bare shouldered lasses exposing themselves to the sun for the first time in 10 months, quaffing ale and wine, loving, just loving.

And to my mind comes these lines from Yeats' poem "Vacillation" of almost a century ago:

While on the shop and street I gazed

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Theater and the Arts

Molly Tinsley

Balancing Act

In Venice, Antonio imports merchandise; the Jewish Shylock, forbidden by law from dealing in actual merchandise, lends money instead. In Belmont, the well-born Portia awaits the man who will solve the puzzle of the three caskets and, according to the terms of her dead father's will, claim her as wife. Linking these two worlds is Antonio's young friend, the profligate Bassanio, who asks his financial aid in order to woo Portia. Lacking ready cash, Antonio borrows from Shylock, a man he is accustomed to abusing outrageously. When Antonio's ships founder, Shylock has the legal means finally to exact revenge.

Such are the circumstances of Shakespeare's *The Merchant of Venice*. No production of the play can make the infamous anti-Semitism less disquieting to a modern audience. The jarringly incidental treatment of Shylock's persecution poses formal problems as well, if allowed to amplify his story until it drowns out the conventional romantic comedy Shakespeare unfolds alongside it.

An outsider with a distinctive voice, seemingly invested by his maker with a life force of his own, Shylock pursues a universal human fantasy, revenge: paying back those who hurt by causing them comparable hurt in return. His single-mindedness reads as unabashed self-absorption one minute but integrity the next. It's only through a semantic loophole that his stab at justice is punished. As Shylock leaves the courtroom defeated, he threatens to take the allegiance of the audience with him.

Bill Rauch's exceptional production of *Merchant*, onstage through October 10 in the OSF's Elizabethan Theatre, succeeds in bringing Shylock fully and fairly to life while still maintaining the balance of the play. Anthony Heald, mesmerizing as the money-lender, leads a line-up of flawed, less-than-admirable characters. Both commercial Venice and romantic Belmont betray dystopian shadows. The result is a darkly complex yet coherent vision of the

human condition, which respects Shylock's ordeal without idealizing him.

Rauch opens the play with a flash-forward to the courtroom scene for a sound bite that epitomizes this vision. Portia (the excellent Vilma Silva) enters in her lawyer's disguise, surveys the scramble of bodies clothed in mixtures of black and white, and asks, "Which is the merchant here, and which the Jew?" Though Portia herself greets outsiders to Venetian high culture with amusement laced with contempt, her question, thus emphasized, hints at the contingency of ethnic categories.

Then there is the physical resemblance between Heald and Jonathan Haugen as Antonio, which highlights the psychological similarities of these confirmed enemies. Antonio is as much an alienated loner as Shylock. He earns the praises of his "friends" by opening his purse to them. Unrequited love for Bassanio partly accounts for Antonio's isolation, as Shylock's minority status does his, but Haugen and Heald push the twinship deeper. Both Antonio and Shylock have cast themselves as heroes in their own private melodrama, and each needs the other to achieve its climax. The lethargic Antonio comes to exultant life at the prospect of self-sacrifice in the service of his beloved; Shylock savors his own consummate performance as avenging victim, humble as he sets up his bargain with Antonio, righteous when he finally has the upper hand.

Rauch prolongs the definitive moment when Shylock holds a trembling knife to Antonio's heart. The two men stare at each other like mirror images, and Heald's Shylock, with the commandment against killing ringing in his ears, would probably have blinked and dropped the knife if Portia hadn't interrupted. The wave of high drama then breaks and recedes, leaving both men stripped of purpose and meaning. Shylock has lost half his fortune, his daughter, and the public pursuit of his religion. That Antonio has lost much less ac-



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tually shows how little he had to begin with. He is thrown back into the loveless, self-denying *ennui* that numbed him at the start.

Thus the conflict in the older generation expires in a stalemate. It remains to resolve the romantic thread of the play. Danforth Comins captures a sweet, youthful energy that almost excuses Bassanio's obliviousness to the darker passions swirling around him. When Bassanio passes up the gold and silver caskets in favor of the lead, Comins acts out the accompanying epiphany: realizing the world is deceived by material ornament, which often conceals vice, he proceeds to remove his medals and finery, stripping down to shirtsleeves before embracing a barefoot, much-relieved Portia.

With their betrothal, the Venetian elite closes ranks. Minutes later Jessica (Emily Sophia Knapp), daughter of Shylock's "blood," not his "manners," enters with Lorenzo, the man who has liberated her, and the family assets, from the tyranny of her father. No longer the submissive, plainly-clothed daughter-as-housemaid, she flaunts a fancy gown with ornaments. For Jessica is acting out a counter-realization: that material wealth *is* the lifeblood of Venetian society. A pound of flesh converts to money; daughters to ducats. And it's affluence, after all, that gives Portia such poise and sense of entitlement, that allows her to speak loftily about mercy without actually practicing it.

Jessica's cluelessness as to how to deploy her wealth offers a poignant reminder of the damage ethnic categories inflict when they deny our community and humanity. In the final scenes, she tensely circles the periphery of the in-group, fingering the brand-new cross around her neck as if it were an albatross. She must have donned around the same time Bassanio stripped his medallions off. Now she and Lorenzo are feeling the consequences of their impulsive marriage, drinking too much, and comparing themselves to famous lovers who met disastrous ends. This bewildered Jessica is caught between two inimical cultures. One subjugated her; the other subtly excludes her. Her predicament stands as the production's final, open-ended take on this difficult play.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

tracked" — recording only the announcement between songs — often to whole networks of centrally-programmed far-flung groups of radio stations — with automation systems inserting the songs they announce. With the advent of ever-increasing hordes of television channels, America's 12,000-plus commercial radio stations can't muster audiences of sufficient size to defend the costs of writers, actors, musicians and engineers necessary to produce dramatic radio.

But even more challenging to radio drama is the pace of modern life. *Earplay* was a 60-minute program and, even then, listeners were becoming less inclined to sit through an entire drama of that length. While radio still possesses the ability to stimulate the imagination in a unique and powerful way, radio listeners seemingly are unable to devote long enough periods for traditional radio drama to work its magic spell. We are, increasingly, a culture that doesn't *listen* — and certainly not for the lengths of time which classic radio drama occupied.

Public radio is, to some degree, an exception. Audience rating services measure a factor called "Time Spent Listening (TSL)" and public radio audiences tend to exhibit longer TSLs than most commercial stations. Still, it is the pace of modern life that has caused even NPR to create its signature news programs in magazine format, with many varied features in each program, allowing listeners to hear portions of a program while commuting and still be satisfied with the attention they've devoted to their radios. The accelerated pace of modern life

has also largely spelled the end of many serials — programs that evolve each day with a continuing plot. Certainly, programs which require daily listening — or viewing — to maintain currency with the story line fly in the face of the increasingly heavily-scheduled lives of Americans, a factor which has accelerated the death of daytime TV soap operas and presents particular problems for radio.

In short, all of this is part of a grand, fascinating media past.

So you can imagine my surprise on reading the news that Radio Disney is launching a new radio serial. More surprising, Radio Disney — a 24/7 network of 40 radio stations, which is also carried on satellite radio and online — is targeted to kids, tweens and young families, an audience that has no particular acquaintance with radio drama.

Accommodating to the pace of modern life, each episode of the newly scripted daily series — called *My Dream* — will last only 90 seconds. But flying in the face of current trends, *My Dream*, the story of a teenager trying to break into the music industry, will be a serial.

The skeptics have asked "Do these kids even know what radio is, let alone a radio serial?"

I'm anxious to find out and hopeful *Radio Disney* will succeed. Radio's ability to fire the dramatic imagination is too powerful an art form for us to lose.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

Robots Like Ourselves

Gaak is a predator with a big fang. Like all of us, he feeds on energy. But whereas you and I eat food and let our uniquely designed bodies convert that food into energy that allows us to walk around, to think, and hopefully accomplish a thing or two during the day, Gaak takes a more direct approach. Rather than eating food, Gaak thrusts his metal fang into his prey and sucks the energy right out of it.

Gaak is a robot. He is part of an ongoing experiment at the Magna Science Adventure Center in Rotherham, England where a group of robots like Gaak are being studied to determine whether they can learn from their experiences. The experiment has been described as “an evolutionary arms race for robots” in which the robots are competing for the ultimate prize of energy. The robots have been divided into predators and prey. The prey robots are small gray robots on wheels that get their energy by positioning their solar panels near sources of light. The larger predator robots get their energy by hunting down the prey robots to extract their battery power, which is where Gaak’s metal fang comes in—quite literally.

When I first read about the robotic going-ons at Magna, I thought it was just a cheap rip-off of Battlebots. For those of you who have not experienced the time-wasting pleasure of watching Battlebots on cable television, I’ll save you a precious Saturday afternoon of your life and give a brief description. Battlebots is a modern-day, mechanistic rendition of Gladiator without all the blood and sweat. Competitors place their robots in the ring to do battle to the death. The robots spin, thrust and flip about while trying to eliminate their opponent with various built-in weaponry, such as saw blades, spikes and hammers.

All of the Battlebots’ robots are remote-control operated by their human owners. The Magna robots, on the other hand, operate without any human intervention. They are designed to learn and evolve. Both the

predator and prey robots are controlled by computer-powered, neural networks that take input from the robots’ sensors and send output instructions to their drive motors. This is what both enables and controls the robots’ behavior. Most of the sensing on the robots is done using infrared sensors. The robots can “evolve” by uploading their “electronic genes” to a remote computer. The ultimate goal of the experiment is to demonstrate that the robots have the ability to use their accumulated experiences to develop more complex hunting strategies and improved escape routines—a feat that could arguably be described as “intelligence”.

Will there ever be intelligent robots? Noted author and psychologist Steven Pinker, addresses this question in the opening chapter of his book *How the Mind Works*:

“Why are there so many robots in fiction, but none in real life? I would pay a lot for a robot that could put away the dishes or run simple errands. But I will not have the opportunity in this century, and probably not in the next one either...the gap between robots in imagination and in reality is my starting point because it shows the first step we must take in knowing ourselves: appreciating the fantastically complex design behind the feats of mental life that we take for granted.”

Bill Joy, co-founder and former Chief Scientist of Sun Microsystems, offers a different opinion in his landmark article for *Wired* magazine entitled “Why the Future Doesn’t Need Us”.

“How soon could an intelligent robot be built?” Joy wrote. “The coming advances in computing power seem to make it possible by 2030. And once an intelligent robot exists, it is only a small step to a robot species—to an intelligent robot that can make evolved copies of itself.”

I agree with Pinker: the human mind is a “fantastically complex design.” But I also agree with Joy’s position that advances in technology and computing power are ap-

proaching the capability to replicate the design and function of a human mind.

I don't think that the question is whether or not there will be artificially intelligent beings in the future. There will be. The important question is: How will this impact human beings?

In his article, Joy shares his realization that, "with the prospect of human-level computing power in about 30 years, a new idea suggests itself: that I may be working to create tools which will enable the construction of the technology that may replace our species. How do I feel about this? Very uncomfortable."

I don't find the possibility of artificially intelligent beings replacing the human race sometime in the future particularly alarming. I suppose I'm too preoccupied with the present possibility of the human race destroying itself to worry about that. If we are to be replaced, it's not going to be a singular event in history—it's going to be a gradual change, an evolution that began long ago and is carried forward by technological advancements, some of which will be big but most of which will be small yet cumulative.

Another possible scenario is a merger of humans and machines. Perhaps this may be something as metallic and cold as Robocop or as soft and hot as the Fembots in *Austin Powers*. Or maybe it would be something totally non-human-looking but programmed with the history and life experiences of a particular human or the entire human race.

In his article for *Wired*, Joy notes that one of the dreams of robotics is that we will "gradually replace ourselves with our robotic technology, achieving near immortality by downloading our consciousnesses." I have no idea how this would work but it adds an interesting dimension to the human v. machine debate.

If in the future we could somehow download our minds into computers with robotic bodies would we still be ourselves? I'm not sure and the question quickly takes one out of the realm of technology and into philosophy. Perhaps computer scientist and futurist Danny Hillis summed it up best when he said, "I'm as fond of my body as anyone, but if I can be 200 years old with a body of silicon, I'll take it."

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

Almanac *From p. 9*

*My body of a sudden blazed;
And twenty minutes more or less
It seemed, so great my happiness,
That I was blessed and could bless.*

What's wrong with you, Dad? So Hannah asks, adding that I should be looking at them and talking with them—but I can't. It's as if I'd never seen it before, humanity, the cause of all the problems in the world, the ones I escape from in my most un-diverse, unaffordable, sustainability-obsessed town of orthodox new thought.

I see us on Mississippi Street as we really are and I want to shout, as Hamlet did, "What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world - the paragon of animals!" (*The Tragedy of Hamlet, Prince of Denmark* Act II, Scene ii).

I am touched with the apprehension of a god and I bless them all and am blessed—and realize that while we in Ashland often delude ourselves that we've created the most perfect of worlds and must hold it close to our breasts, that this blessing is portable, is not outside us and is ever present in our genes and cells and souls, ready to flow like heat lightning on a summer night.

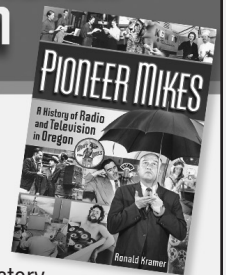
As with Yeats, it slips away after 20 minutes and I can't catch my breath or hope to describe any of it. I wondered if I were perhaps having a manic episode but simply knew that "now I know." That's how I sum it up to myself. Now I know. Again. The center of the universe is the same as the center of the human soul. It's like a hologram, with each part containing the whole and available to pull back the curtain on it at any time and reveal, in both part and whole, particular and universal, that it's all fine, if not perfect, just the way it is.

John Darling is an Ashland writer.



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The Boss, 18th Century Style

To speak of the illustrious composer as *Wolfgang Amadeus Mozart* is perhaps to be somewhat overly-familiar with the man. He was born on January 27th, 1756, in Salzburg, Germany, and the full moniker given to him at his baptism the following day was in fact Johannes Chrysostomus Wolfgangus Theophilus. That name was soon shortened to Wolfgang Theophilus, but in a moment of youthful affectation, Mozart latinized the Greek name Theophilus to Amadeus, and he became Wolfgang Amadeus for life. A typical pretension perhaps for a somewhat vain young man, conscious of his rather plain appearance and slight stature. His contemporary, Napoleon, was nicknamed The Little Corporal for much the same reason; Short Guy Syndrome in present-day parlance.

Short in stature perhaps, but infinitely long in extraordinary musical ability. It's thought in fact that Mozart may have been the greatest genius in western musical history. At the age of four, according to reminiscences by his elder sister, he was playing minuets on the piano, *"faultlessly, and with the greatest delicacy, and keeping exactly in time"*. His teacher, in those early childhood days, was his father Leopold, himself an accomplished violinist, conductor and composer. In addition to music, Leopold also taught his son and daughter academic subjects and languages - Italian, French and some English.

Mozart spent not one single day of his life in school, although at home he threw himself diligently into his studies of those subjects that were of interest and value to him (including mathematics). He was a precocious youngster; music, literature and drama consumed him completely, and he

shunned such typical childhood pastimes as games, toys and nursery rhymes. Which is not to say he was grim and serious as a youth; on the contrary, he habitually teased his sister and friends with mischievous jokes, ranging from the juvenile to the frequently scatological.

Even as an adult, Mozart maintained a reputation as a joker. Once, at a meeting with Haydn, Mozart placed a wager with his older colleague that he couldn't sight-read and play a piece that Mozart had composed earlier that day. Haydn accepted the bet, and sat down at the piano to play. After the first few bars, he stopped suddenly; the composition apparently called for Haydn's hands to play at opposite ends of the keyboard, while a

note was struck at its center. Haydn conceded defeat, whereupon Mozart took his place at the piano, and when he reached the impossible note, he merely leaned forward and struck the note with his nose!

Mozart's birth coincided almost identically with the transition (circa 1750) from the Baroque to the Classical musical period, and his death in 1791 occurred not too long before the Classical period gave way to the Romantic period (circa 1815). As a composer of the Classical period, he is considered virtually without equal, with the exception perhaps of Haydn, and Beethoven, who is seen more to have spearheaded the transition into the Romantic musical period. Although Haydn is recognized by many as the initial master of the Classical style, he's also thought to have become overshadowed in his lifetime by the sheer brilliance of Mozart's genius. This was a genius that shone through in every genre of music composition, and he's unequalled in the abundance of works that

Mozart spent not one single day of his life in school, although at home he threw himself diligently into his studies of those subjects that were of interest and value to him (including mathematics).

command instant popularity throughout the western world. Imagine a world without Mozart's *Eine Kleine Nachtmusik*, his incredibly beautiful *Clarinet Concerto*, the remarkable *40th Symphony*, the impressive *Requiem*, and those magnificent operas, *The Marriage of Figaro*, *Don Giovanni*, *Così fan Tutte*, and *The Magic Flute*. The list goes on and on - over six hundred published works in all, produced during a career spanning just over thirty years; and not including many hundreds of partial works and fragments still incomplete at the composer's untimely passing.

Following Mozart's death in 1791, Josef Haydn wrote that "*posterity will not see such a talent again in one hundred years*".

Wanna go for three hundred, Joe?

There are many things that keep Jim McIntosh as busy as Johannes Chrisostomus Wolfgangus Theophilus, including serving as occasional host for *First Concert* and *Siskiyou Music Hall* on JPR's *Classics & News* service.



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to shed more light on specific dietary modifications that may be nutrigenomically advantageous. This diet would reduce risk for diseases by protecting DNA, which relies to a great extent on nutrition. According to a researcher and toxicologist from Australia, Michael Fenech, PhD, "It is becoming increasingly evident that (a) risk for developmental and degenerative disease increases with DNA damage which in turn is dependent on nutritional status and (b) optimal concentration of micronutrients (vitamins, minerals, etc) for prevention of genome damage is also dependent on genetic polymorphisms (genetic distinctions in individuals) that alter function of genes involved directly or indirectly in uptake and metabolism of micronutrients required for DNA repair and DNA replication." In other words, good nutrition helps prevent DNA damage, but we must wrestle with the various genetic features among us to optimize a diet plan.

Two well-researched—but not completely understood—examples today include folate (a B vitamin) and Vitamin D. Polymorphisms in folate-related genes may put us at greater risk of heart disease, certain leukemias and other problems.

A recent study suggested that three specific genetic variants correlated with a person's level of vitamin D, the so-called "sunshine vitamin," which also comes from fatty fish and other foods. It poses the question of whether genetic predisposition modifies individual response to sunlight, which is essential to vitamin D production.

Some genetic testing is already available in southern Oregon, northern California, and throughout the country, but it's very expensive and still limited, mostly being utilized in a reactionary rather than precautionary manner, once disease is present to determine which drugs may be effective to treat it. The marketplace and favorable legal decisions will likely bring down cost, which may be a boon for prevention.

A woman with family history of breast cancer might be able to get tested, and the information could be paired with lifestyle, diet, and other health history to assess risk, since for example, being overweight leads to a higher chance for mutated *BRCA* gene carriers ending up with breast cancer. Improved body composition paired with other preven-

tative measures could reduce or eliminate the current tendency towards extremely aggressive treatment, which has included prophylactic mastectomy and removal of the ovaries, in the case of mutated *BRCA* genes.

A baby in the future may get tested and his parents could find out if he'd later benefit from a diet higher in folate, supplemented vitamin D, or certain foods such as the plant nutrients (phytochemicals) and fatty acids in currants or pomegranate or the various protective compounds in cruciferous vegetables including collard greens and arugula, for example. This potential, however, must be viewed within the context of a world where a billion people go to sleep hungry every night, with few or no dietary choices for health enhancement, and here at home where 1 out of 4 kids is fed with help from food stamps.

Sirt1 is one of the genes that has intrigued researchers and generated a wealth of research in the scientific community. The activity of Sirt1 appears to be enhanced by various nutritional factors, including the superstar phytochemical from grape skins and red wine known as resveratrol.

In mammals including humans, resveratrol interacts with multiple molecular targets, a short list including some involved with various cancers, heart disease, blood sugar regulation, and fat burning. Resveratrol may play roles in reducing the amyloid plaque accumulation in the brains of Alzheimer's patients and those with other neurodegenerative diseases. A recent human study showed that supplemented resveratrol helped boost circulation to the brain.

In 2008, one of the largest drug companies, GlaxoSmithKline, purchased Sirtris Pharmaceuticals, a leading researcher in Sirt1 activators for the treatment of Type 2 Diabetes, for close to a billion dollars.

The Day of Pi

I began researching for this article over spring break while visiting friends in L.A. and checking out the behemoth Natural Products Expo West in Anaheim—a very bizarre bazaar of foods, supplements, anti-aging products and the like.

Returning home, I crested Tejon Pass, the "Grapevine," which took me from L.A.'s far northern outskirts into one of the most



PHOTO: MICHAEL AUTMAN

Medicinal plants frame the landscape at Horizon Herbs.

productive agricultural zones in the world, the Central Valley. I was informed by an NPR affiliate-announcer that it was the "Day of Pi," March 14th. The day celebrates the infinite mathematical constant 3.14, Pi, and Albert Einstein's birthday.

I drove north and passed abysmal Kern County feedlots and vast nut and fruit orchards. There were vineyards in all directions and a sprawling salad bowl and fields of artichokes in the Salinas Valley far off to the northwest. Citrus groves spanned the landscape divided by irrigation canals and placards protesting against water restrictions.

I passed through the San Joaquin Valley's oil country along Interstate 5 between Bakersfield and the towns of Taft and Maricopa. I didn't realize then that a century before, to the day—March 14th, 1910—the Lakeview Number One well had blown its top; the site of the Lakeview oil geyser is located about a half-mile east of the Taft-Maricopa Highway. To this day, the Lakeview Gusher remains the worst on-land oil spill in US history. Sand berms were put in place to contain the roughly nine million barrels. According to State estimates, the well sometimes spewed 100,000 barrels a day. It continued for 18 months. The site is now designated as a California Historic Landmark.

Later, after being guided by the Highway Patrol past a blazing truck on fire, I thought about the infinite gene array of potentially endangered pollinators that was going "thwack!" against my windshield. I aggressively washed it only to get back on the freeway, and have a casino's billboard let me know that good fortune was "just a few more bug splats away."



Occurring on March 14, 1910 in the San Joaquin Valley's oil country, the Lakeview Gusher remains the worst on-land oil spill in US history. It was finally brought under control 18 months later in September of 1911.

I pondered once again that as a motorist and fuel consumer, I was caught in between two worlds, that of the economy, and of the environment, both of which have been radically altered and threatened through unsustainable management and an unrestrained consumer culture.

On June 2nd President Obama addressed Carnegie Mellon University in Pittsburgh. "Our continued dependence on fossil fuels will jeopardize our national security," he declared; "it will smother our planet, and

it will continue to put our economy and our environment at risk." In the order of the words "economy" and "environment," Mr. Obama said a lot. Until we put our environment ahead of the economy—with all the economic hardship that may involve in the short term—our health will remain at risk and our economy will remain unsustainable.

Students learn social studies and economics, important subjects we arguably teach to a greater depth than "eco-literacy," a truly multi-faceted and multi-disciplinary grasp of our relationship with the earth and stewardship of its natural resources. Until we educate a new generation that will no longer tolerate destruction of the planet for financial gain—ecocide—we will continue the downward spiral, and our health will pay the price.

As I listen to agonizing stories of the spill and the progressive march towards the Gulf turning into an immense marine morgue, I also think of the mounting difficulty in recommending a sound diet for my students. With the loss of aquatic biodiversity and even species we haven't yet discovered at ocean depths, we're losing untold sums of biological wealth, yet on a pragmatic, nutritional level, we're losing key sources of protein, omega 3 fatty acids, and other nutrients.

Having been a college nutrition instructor for five years, my aim has been to guide students through a "self defense" class, enabling them to make safe and healthy food choices, while also considering the environmental statement we make with every bite. It's been a wild ride. Food-borne illnesses remain a concern, but genetically modified foods, feedlot beef, and seafood safety are

part of the conversation. The nutrition "genre" of documentary films such as *Food Inc.* has come of age, while celebrity chefs have ridden a tidal wave.

Though it may seem obvious that we'd want to avoid fish from contaminated Gulf waters for the foreseeable future, even writing that may pose a risk based on our "food libel" laws. One may remember Oprah being sued for allegedly disparaging the meat industry.

Negligible Senescence

I continued up Interstate 5, passing rice fields and more appropriately planted olive orchards in Corning, CA. Again and again, I crossed the Sacramento River, the agricultural region's lifeline, and then heard the familiar voice of Guy Raz, National Public Radio's *All Things Considered* weekend host. He introduced Greg Critser, author of a book called *Eternity Soup: Inside the Quest to End Aging*. Critser described a group called the "Calorie Restriction Society," whose members are consciously reducing their caloric intake by 30-40 percent. Amid years of accumulated evidence among various species—including monkeys—that calorie restriction extends lifespan, the group is consciously eating far fewer calories than our super-sized norm.

Critser pointed out that physiologically, with reduced, but nutritionally targeted caloric intake, the body channels its energy away from growth and reproduction towards maintenance and repair. Among other foods, members eat soups high in nutrients and low in calories, vari-

CONCLUDED ON PAGE 19

FEATURE LINKS

President's Cancer Panel
<http://pcp.cancer.gov/>

Pesticides linked to ADHD in kids.
<http://pediatrics.aappublications.org/cgi/content/abstract/125/6/e1270>

Bisphenol A in dental composites and sealants
<http://jada.ada.org/cgi/content/full/137/3/353>

Toxicologist swims through oil plume
<http://www.nytimes.com/2010/05/30/opinion/30shaw.html?th&emc=th>

BRCA factsheet
<http://www.cancer.gov/cancertopics/factsheet/Risk/BRCA>

Editorial in New York Times refers to Lakeview Gusher
<http://www.nytimes.com/2010/06/19/science/earth/19enviro.html?th&emc=th>

Detailed history of Lakeview Gusher
http://en.wikipedia.org/wiki/Lakeview_Gusher

Following is the same hyperlink embedded within the NYT editorial
<http://web.archive.org/web/20061019100520/http://www.sjgs.com/lakeview.html>

OSU oil eating bacterium
<http://www.sciencedaily.com/releases/2010/06/100611141527.htm>

One of many sites on nutrigenomics
<http://nutrigenomics.ucdavis.edu/nutrigenomics/>

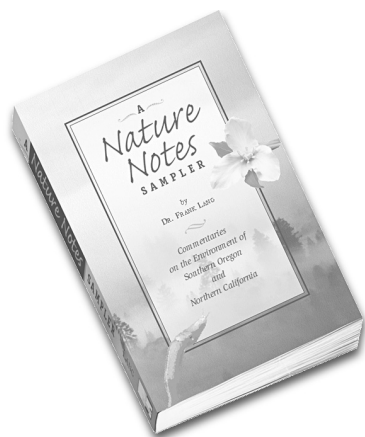
Resveratrol product information
<http://www.resvenox.com/>

Obama speaks at Carnegie Mellon
<http://www.cmu.edu/multimedia/obama/>

NPR interview with Critser about "negligible senescence."
<http://www.npr.org/templates/story/story.php?storyId=124674640>

Calorie restriction society homepage
<http://www.crsociety.org/>

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Nature Notes

Frank Lang

Wagner Butte

Last summer, Nature Notes and friends hiked to the summit of Wagner Butte to get in shape for a mid-August adventure to the famous Burgess Shale in the Canadian Rockies near Fields, British Columbia. This is a place made famous to the *hoi polloi* by the even more famous Harvard biologist Stephen Jay Gould in his book *Wonderful Life: The Burgess Shale and the Nature of History*. This particular geological formation high on the slopes of Mount Burgess has some of the best-preserved soft-bodied Cambrian fossils on planet Earth. The hike is relatively long, steep, and strenuous so physical conditioning is the order of the day, and one of several reasons to hike the Wagner Butte trail.

Wagner Butte, named after Jacob Wagner, early Rogue Valley pioneer, is the second highest peak in the Eastern Siskiyou at 7140 feet elevation. The 5.2-mile long trail starts at 4960 feet above sea level. Math folks realize that is a rise of 2180 feet. The trail follows an old roadbed for a little more than a mile through some a mixed conifer forest. At this point it reaches a fantastic geological feature, no fossils, but a huge landslide, four miles long, and not very wide, from near the summit of Wagner Butte to the Little Applegate River far below. This occurred May 1983 after a heavy rain. 400,000 tons of soil, rock, and trees fell down the hill.

Beyond the slide, the trail passes through some damp meadows that were resplendent with the tall stems of corn lily in full bloom. Listeners might recall the Nature Note on corn lilies and the role they might play in the cure for cancer of the pancreas. Other damp displays included blue monkshood, a lavender geranium, and the big, bright orange blossoms of Wiggins' lily.

Higher up the trail, we reach dry

meadows and rocky slopes reminiscent of eastern Oregon, with sage and rabbitbrush on the dry slopes, curly-leaf mountain mahogany among the rocks. The first thing we saw at the first of the dry meadows was a large population of scarlet gilia being visited by hummingbirds who had no interest in sitting still long enough for us to confirm identity. Enough rusty-orange was



Wagner Butte, named after Jacob Wagner, early Rogue Valley pioneer, is the second highest peak in the Eastern Siskiyou at 7140 feet elevation.

flashed to suspect we were watching Rufous Hummingbirds after nectar to supplement their insect diet. I suspect that had we been wearing red kerchiefs we would have been visited as well.

Toward the top, along the way, are several cold, clear springs that invite a

cold, clear drink. We didn't have a drink and don't you either. Our animal friends, with our help, have managed to spread the intestinal protozoan *Giardia* almost everywhere. Of course, if you are into extreme sports and like taking chances have a big, deep drink and when you get home you can see how quickly it takes you to get to the bathroom.

Another Eastern Oregon plant you pass in these high wet areas is quaking aspen. Green and shimmering now, they turn a glorious gold, red, and orange in the fall. These, along with sagebrush, rabbit brush, and curly-leaf mountain mahogany are reminders of a past time and climate.

The final pitch is a rocky clamber to the old abandoned lookout with its panoramic views all around and down in to the Rogue Valley. Nature Notes feels quite confident about the Burgess Trail Hike, only two miles further to a slightly higher elevation. He just hopes his blood doesn't boil.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Health *From p. 17*

ous vegetables, fruits, and sardines, an excellent source of omega 3 fatty acids and protein. They also avoid fried foods.

It turns out that calorie restriction up-regulates the activity of a familiar gene, Sirt1. Long-term caloric restriction is considered a “chronic stressor,” yet it has a sustained effect on efficient energy production in the body, slowing disease progression across the board.

Though the idea of improving health and slowing aging—senescence—by limiting chicken nugget and potato chip intake is about as desirable as eating military rations or jail grub to most Americans, it is a compelling concept. Mimicking the effects of caloric restriction is where resveratrol enters the scene, and scores of companies hope to make a killing, since the overwhelming majority of us—myself included—don’t relish a long-term reduced calorie diet. I can only imagine an America where all those highway interchanges had fewer golden arches and more farmers’ markets, linked by high-speed and light rail and dedicated bike highways.

We all don’t need highly technologized medicine or genomic profiles. We need common sense approaches—budgetary “carrots” and “sticks” such as produce credits and junk food taxes to truly control still skyrocketing healthcare costs. We need access to good food, and a real look back at how we used to eat.

We now know that whole, minimally processed foods turn off genes related to disease, yet we continue to gobble down highly processed and junk foods that turn them on. We need to re-learn how to take care of ourselves. But in order to succeed, it all comes down to the health of the biosphere, and restoring it will require commitment from all. In the end, bio-remediation and sound diet restoration go hand in hand. In the meantime, we’ve got work to do, calories to burn.

Michael Altman is a clinical nutritionist and herbalist living in Ashland, OR. He teaches at Southern Oregon University and College of the Siskiyous. Reach him at altmanm@sou.edu

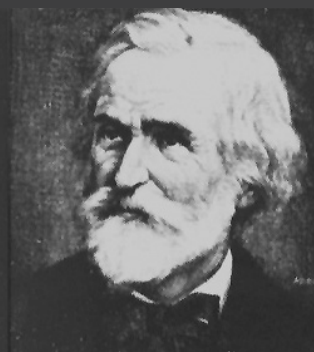
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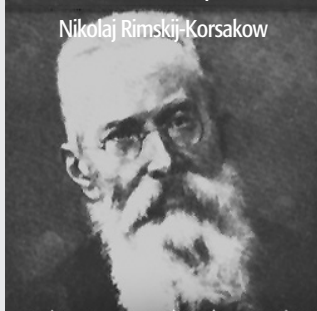
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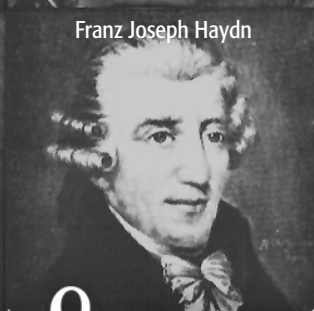
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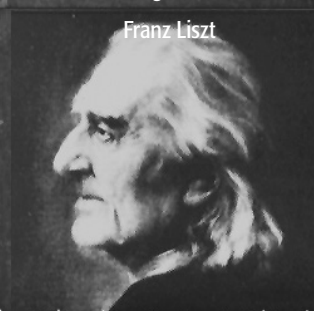
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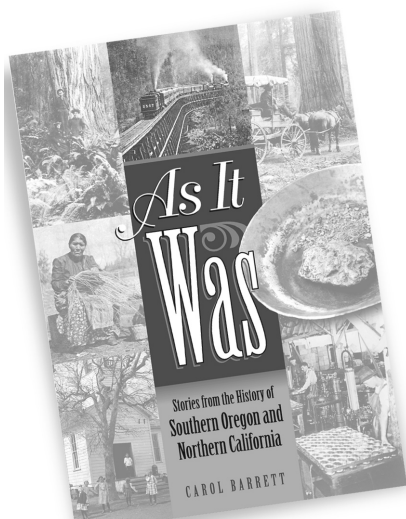
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As It Was

Stories from the State of Jefferson

George Milligan and Mercy Flights

by Craig Stillwell

In 1949, a Medford, Oregon car dealer was suddenly stricken with polio and rushed by ambulance to Portland. The trip took over 12 hours. The man died a few days later.

This tragedy inspired George Milligan, a Medford Airport control tower operator and friend of the polio victim, to create Mercy Flights, the nation's first non-profit air ambulance service. Milligan shared his vision with others, and by late 1949, enough money had been donated and raised to buy and outfit a surplus twin-engine Cessna, which was christened "Rogue's Wings of Mercy." Local pilots and mechanics volunteered their services, and the airport offered free parking. They flew their first patient to Portland in March 1950.

To overcome financial difficulties, Milligan began a subscription service: for \$2 a year, a family was promised emergency air medical transportation. As the years passed, additional aircraft were acquired, allowing Mercy Flights to serve the entire Western half of the United States, and in 1992 they began a similar non-profit ground ambulance service—staffed by skilled paramedics—that now covers Jackson County.

In 1985, Milligan tragically died in a Mercy Flights plane that crashed at the Medford airport. But his dream of providing Southern Oregonians rapid, low cost emergency transportation endures.

Sources: "Alley, Bill. "One Man's Dream Gave Wings to Mercy in 1950," *Mail Tribune*, Dec. 31, 1999; Alley, William. "George Milligan: A Vision of Mercy," *Southern Oregon Heritage Today*, vol. 1, no. 11, Nov. 1999, p. 16; "Mercy Flights," www.mercyflights.com/about_us/index1.asp; Jackson County, Oregon, www.co.jackson.or.us/Page.asp?NavID=88.

Scientists Visit Crater Lake, 1912

by Craig Stillwell

One of the most celebrated excursions to Crater Lake was made in mid-September 1912, when Medford's Commercial Club con-

ducted a party of over 50 European and American scientists who had traveled across the continent to see the famous body of water.

Arriving by morning train from Portland, the scientists were under the direction of Professor William Davis, a Harvard geologist, who had organized the trip as part of the 60th anniversary of the American Geographic Society. The scientists packed themselves into 31 automobiles volunteered by Rogue Valley citizens. They had a lovely lunch on the banks of the Rogue River in Prospect before making it up to the rim by dark.

The scientists stayed in the lodge being built by the Crater Lake Company. At night they sat around a campfire, and William Gladstone Steel spoke about his years of struggle to make Crater Lake a national park. The scientists spent the next day boating on the lake, examining rock formations, and taking photographs.

The next day they returned to Medford. The scientists expressed enormous gratitude for the wonderful hospitality they had been shown. Most agreed that Crater Lake was "the most beautiful bit of nature they had ever seen," and many vowed to return.

Sources: "Commercial Club to Take Scientists to Crater Lake," *Mail Tribune*, July 26, 1912, p. 3; "World Famous Scientists Coming," *Mail Tribune*, July 27, 1912, p. 4; "Scientists Due Here Monday to Visit Lake," *Mail Tribune*, Sept. 10, 1912, p. 6; "Scientists from America in Trip to Crater Lake," *Mail Tribune*, Sept. 11, 1912, p. 1; "Scientists Off On Crater Lake Excursion," *Mail Tribune*, Sept. 16, 1912, p. 1-2; "Excursion of Scientists is Big Success," *Mail Tribune*, Sept. 18, 1912, p. 1-2; "Crater Trip Best Experience of Transcontinental Journey Impossible in Other Lands," *Mail Tribune*, Sept. 18, 1912, p. 1; "Trip Showed Americanism to Foreigners," *Mail Tribune*, Sept. 18, 1912, p. 1.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

This Stirring

Suddenly an insomniac, my old dog has begun to wander all night through the house. The click of her nails travels up and down the basement stairs and over the kitchen and bathroom tiles. The pads of her paws shuffle on the carpet as I follow her path in my head, one that inevitably leads to the base of my bed. Even in this total darkness I can open my eyes and know her stare. Her sudden anxiety has caused mine to reach new heights and all night long I struggle and yell to her to *lay down*.

But now she is also deaf and the sound of my voice does nothing but fill the near empty house with anger. Maybe soon I'll be without her and this stirring is a blatant and obvious foreshadowing. Or maybe my selfishness has finally manifested, and the truck beds and dozens of *homes*, has caused such a swell in her that there can never again be stillness. If this is the case, I want her again to be the one to teach me a lesson, so that we can both finally curl up and sleep.

Serenade

What was kitsch turned into something else, and the cheap black velvet Elvis painting in the even cheaper hand made wood frame became something of a best friend, a rare confidant. Three feet high and two wide, I dragged him though the streets of Nogales and across the border and back—into each one of these dozens of houses that has yet to become a home. Still more tan than when he shot *Blue Hawaii*, he has adorned each kind of room. Now he rests on the floor across from my bed in this half empty house. The unskilled painter left him with two lazy eyes, and at night when I turn on my side and look for ghosts, he stares back at me and not at me. When night was for rest, such inadequacies were simple to shrug off and laugh at. But suddenly, and I'm sure not to his surprise, it's hard not to stare back at him and not expect to hear him in a slightly Spanish accent begin to sing, *Is your heart filled with pain, shall I come back again, tell me dear...*

Sid Miller's is the founding editor of the Portland-based literary journal, *Burnside Review*. His poetry and essays have appeared in journals such as *Redactions*, *Rattle*, and *Crab Orchard Review*. In 2009 two collections of his poems were published—*Nixon on the Piano* (David Roberts Books) and *Dot-to-Dot Oregon* (Ooligan Press), poems set in various Oregon cities and towns. In March 2010 he read at Bloomsbury Books in Ashland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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Britt Classical Festival Returns for 48th Season Under the Stars

By Angela Warren

On August 11, 1963, the dream of a summer outdoor music festival became reality as melodies played by the Britt Orchestra floated over pioneer photographer Peter Britt's hillside estate. This moonlit night of music made history as the inaugural night of the very first outdoor classical music festival in the Pacific Northwest. The new Britt Classical Festival took place on a makeshift plywood stage strung with tin can lights, but it was the beginning of something truly extraordinary.

Nearly 50 years later, over 100 professional musicians and guest artists come to Britt from around the country for three weeks of joyous music-making in August. Thousands of volunteers have helped Britt continue its commitment to grow the audience for classical music – by developing an outstanding orchestra, caring for the beautiful Britt Park, and building a permanent performance pavilion.

A rite of summer continues this August when the Britt Festival Orchestra returns to its one-of-a-kind hillside home for the 48th year. More than 7,000 classical music lovers will gather on the Britt hill to picnic, enjoy a glass of wine with friends, watch the afternoon sun turn to twilight, and continue the tradition of enjoying a world-class orchestra under a canopy of stars. This is the magic of the Britt Experience.

The Britt Classical Festival opens Friday, August 6 with a champagne picnic and gala concert featuring special guest violinist Chee-Yun performing Saint-Saëns' Third Concerto and the Britt Orchestra playing Shostakovich's magnificent Fifth Symphony.

A series of soloistic orchestral variations by 20th century Argentine composer Ginastera begins the August 7 program, which includes Beethoven's beloved "Eroica" Symphony and



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Prokofiev's Third Piano Concerto played by Jeffrey Biegel.

The middle weekend starts off on Friday the 13th with an all-Latin program featuring 20th century Mexican, Spanish and Brazilian composers, and including soloist Nancy Allen performing Rodrigo's *Concierto serenata* for harp. On Saturday, August 14, Britt proudly welcomes world-renowned pianist Emanuel Ax to the stage for a performance of Brahms's First Piano Concerto. This program opens with the flash and fire of Wagner's *Entry of the Gods into Valhalla* and the Fifth Symphony of Jean Sibelius.

The final weekend of the 2010 season includes three concerts. Smetana's *The Moldau* introduces the evening on Friday, August 20 and is followed by violinist Jennifer Frautschi performing Bartok's Second Concerto and ends with Tchaikovsky's "Little Russian" Symphony. On Saturday, August 21 Enchantment Theatre Company will bring their special combination of actors, masks and puppets to enhance the orchestral storytelling of Prokofiev's *Cinderella*. The 2010 Britt Classical Festival will close on Sunday night, August 22. The orchestra presents Barber's sparkling Overture to *The School for Scandal* and then Van Cliburn Gold Medal pianist Jon Nakamatsu will play Rachmaninoff's lush, romantic Second Concerto. The final music of the season will be the Second Symphony of Robert Schumann, programmed in honor of the composer's 200th birthday.

Throughout the three-week festival, JPR on-air hosts will be on the Britt hill hosting a series of pre-concert conversations with guest artists and orchestra members, to provide insights into the concert. In addition, JPR will feature selections from the 2009 Britt season on the *Classics & News* service (see p. 26 for dates and times) as part of their regular programming during the week leading up to Britt's 2010 opening night.

Music lovers can also indulge in performances by the Arianna String Quartet, students in Britt's String Quartet Academy, and free chamber music from orchestra members.

Angela Warren is the Director of Performing Arts for Britt Festivals where she has administered the Britt Classical Festival since 2000. You can contact her at angela.warren@brittfest.org



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Klamath Falls, OR · (541) 882-8894

Klamath-Siskiyou Wildlands Center
www.kswild.org

Lithia Artisans Market
Ashland, OR · Calle Guanajuato

Charles & Lupe McHenry
On behalf of Access Food Share

Oregon Chimney Sweeps Association
www.ocsa.com

Oregon Community Foundation
Medford · (541) 773-8987 · www.oregoncf.org

Oregon Cultural Trust
www.culturaltrust.org

The Fran & Tim Orrok Family Fund
OSU Extension

Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market
Medford & Ashland

Rogue Valley Manor Foundation
Medford, OR · www.retirement.org

Rogue Valley Symphonic Band
Ashland, OR · 541-488-2926

Rogue Valley Transportation District
Medford, OR · www.rvtd.org

ScienceWorks Hands-On Museum
Ashland, OR
www.scienceworksmuseum.org

Southern Oregon Public Television
www.soptv.org

Norm, Kathy & Spencer Smith
Roseburg, OR

Upper Sacramento River Exchange
Dunsmuir, CA · (530) 235-2012

Youth Symphony of Southern Oregon
www.ysoo.org · Medford, OR

LANDSCAPING & GARDENING

Aqua Serene
Ashland, OR · www.aquaserene.com

Ashland Greenhouses
www.ashlandgreenhouses.com
Ashland, OR · 541-482-2866

Beaver Tree Service, Inc.
Ashland – Medford – Central Point
www.beavertree.net

Brooks Farms and Gardens
Grants Pass, OR · (541) 471-9056
www.brooksfarmsandgardens.com

Commercial Landscape Services
Redding, CA · (530) 223-6327

Creekside Gardens
Redding, CA · (530) 229-0765

Plant Oregon
Talent, OR · (541) 535-3531

Plantscapes of Oregon Nursery
Klamath Falls, OR · www.klamathnursery.com

Upcountry Gardens
Shingletown, CA · (530) 474-3240

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Medford, Grants Pass, Klamath Falls, Bandon & Yreka
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Brian Law Firm
Medford, OR · (541) 772-1334

**Foss, Whitty, Littlefield,
McDaniel & Bodkin, LLP**
Coos Bay, OR · (541) 267-2156

Jerry Haynes Law
Medford, OR · (541) 491-1433
www.jerryhayneslaw.com

Margaret Melvin
Coos Bay · 541-269-5225

Law Offices of Jeffrey C. Stotter
Redding, CA · (530) 241-6384

David G. Terry, P.C.
Roseburg, OR · (541) 673-9892

MARKETING, ADVERTISING & DESIGN

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Roseburg, OR · www.creativeimages.net

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www.locknkeystorage.com · (541) 772-0157

Mistletoe Storage
Ashland · (541) 482-3034
www.mistletoestorage.com

MUSEUMS

Coos Art Museum
Coos Bay, OR · (541) 267-3901

Turtle Bay Exploration Park
Redding, CA · www.turtlebay.org

PHOTOGRAPHY

David Gibb Photography
Jacksonville, OR · (541) 899-9030
www.dgibbphoto.com

REAL ESTATE

Brentwood Home Inspections
Coos Bay, OR · (541) 888-3761
www.brentwoodinspections.com

CARR Real Estate Appraisals
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay
(800) 641-1653

Anne Collins & Diana Crawford
Prudential Seaboard Properties
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker
Prudential Seaboard Properties
Coos Bay, OR · www.coosbayproperties.com

Hawks & Co. Realtors
Roseburg, OR · (541) 673-6499

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Redding, CA · (530) 242-6352

Roy Wright Appraisal
www.roywrightappraisal.com
541-773-2006

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Redding, CA · (530) 223-1205

Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Northwest Outdoor Store
Medford, OR · www.thenorthwestoutdoorstore.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR – (541) 201-0014
www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep
Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

The Village Pantry Restaurants
Eureka · Arcata · McKinleyville

TRAVEL/LODGING

Ashland Mountain House
Ashland, OR · www.ashlandmountainhouse.com

Ashland Springs Hotel
www.ashlandsspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

The Websters
Ashland, OR · (541) 482-9801

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Rogue Rock Gym
(541) 245-2665 · www.roguerockgym.com

Torty's Fitness
Redding, CA · www.tortys.com

WINERIES & BREWERIES

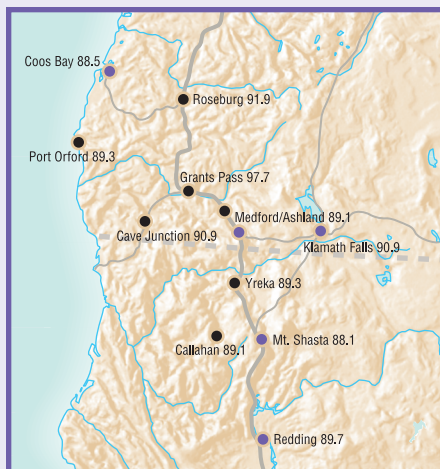
Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

Trium Wine
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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait... Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

August 1 • Pat Metheny

Guitarist Pat Metheny is one of the brightest stars in the jazz firmament. The Grammy-winning artist is constantly experimenting with technology new and old, and honing his improvisational skills and unique style. On this *Piano Jazz*, the Pat Metheny Trio, which includes bassist Christian McBride and drummer Antonio Sanchez, performs exclusive versions of "Go Get It" and "Bright Size Life."

August 8 • Marian Selects:
Remembering Hank Jones

Legendary pianist Hank Jones was one of Marian McPartland's first guests when she began *Piano Jazz* over 30 years ago. Jones passed away earlier this year, and on this 2009 session, Marian McPartland asked another of her favorite pianists, Bill Charlap, to take a turn on the host's bench to catch up with Jones. The two sparkle on such duets as "Oh Look at Me Now" and Billy Strayhorn's "Lotus Blossom."

August 15 • Marian Selects:
Remembering Joyce Collins

Singer and pianist Joyce Collins became the first woman to conduct a Las Vegas resort show band in the late 1950s. She also worked in film and television, serving in bands on the *Mary Tyler Moore Show* and Bob Newhart's programs. Collins passed away earlier this year, and *Piano Jazz* remembers her with this 2002 session. She performs her tune "Marjolane," and duets with Marian McPartland on "All Blues" and "On Green Dolphin Street."

August 22 • Marian Selects: Clark Terry

Legendary trumpeter and educator Clark Terry got his jazz education playing with the Basie Band and Duke Ellington's orchestra. Command-

ing a wide range of styles and a dazzling technique, Terry went on to become one of the most influential jazz horn players of his generation. On this 1994 session, he joins Marian McPartland for Ellington's "Come Sunday" and Terry's most famous tune, "Mumbles."

August 29 • Allen Toussaint with
Guest Host Elvis Costello

Five years ago Hurricane Katrina devastated New Orleans, but the city's musical heritage is indestructible. *Piano Jazz* pays tribute to the Crescent City on this session with one of her favorite sons – legendary pianist, singer, composer and producer Allen Toussaint. The ever-eclectic Elvis Costello sits in as guest host for this session, which features Toussaint singing and playing his hit tune "Southern Nights" and a duet with Costello on the pair's recent collaboration – "Ascension Day."



American musician, composer, and producer Allen Toussaint (left) with *Piano Jazz* guest host Elvis Costello.



The Pat Metheny Trio, which includes bassist Christian McBride (right) and drummer Antonio Sanchez (middle) performs on the August 1st broadcast of *Piano Jazz*.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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KLDD 91.9 FM

MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am LA Opera / San Francisco Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered

5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Aug 2 M Mendelssohn: *Calm Sea and Prosperous Voyage (From the Britt Stage)*
Aug 3 T Vanhal: Piano Quintet in E flat major
Aug 4 W Sibelius: *The Oceanides (From the Britt Stage)*
Aug 5 T Leo*: Cello Concerto
Aug 6 F Rimsky-Korsakov: *Russian Easter Overture (From the Britt Stage)*
Aug 9 M Marcello*: Flute Sonata No. 4
Aug 10 T Glazunov*: Piano Sonata No. 2
Aug 11 W R. Strauss: Horn Concerto No. 2
Aug 12 T Biber*: Violin Sonata No. 3
Aug 13 F Ireland*: Concertino Pastorale
Aug 16 M Danzi: Quintet in F major
Aug 17 T Wagner: Music from "Twilight of the Gods"
Aug 18 W Salieri*: Concerto in C major
Aug 19 T Enescu*: *Romanian Rhapsody No. 1*
Aug 20 F Haydn: Violin Concerto in A major
Aug 23 M Vaughan Williams: *Norfolk Rhapsody No. 1*
Aug 24 T Fauré: Cello Sonata in G minor
Aug 25 W Bernstein*: *On the Waterfront*
Aug 26 T Beethoven: Sextet in E flat major
Aug 27 F Coates*: *Cinderella*
Aug 30 M G. B. Sammartini: Flute Concerto in G major

Aug 31 T Chausson: *Poème*

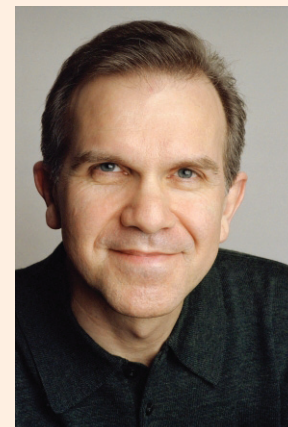
[Note: *From the Britt Stage*: During the first week of August, we will be broadcasting pieces recorded at the 2009 Britt Classical Festival.]

Siskiyou Music Hall

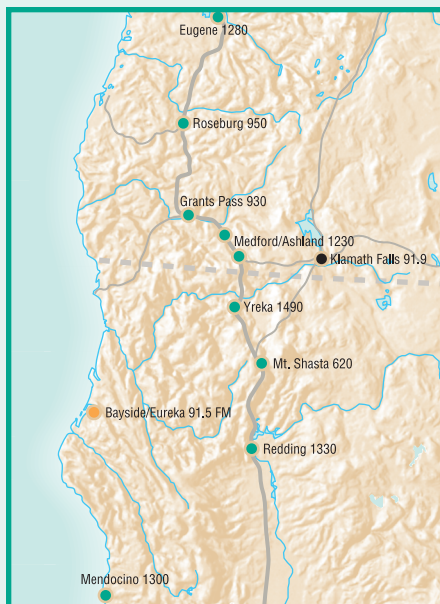
Aug 2 M Woldimar Bargiel: Octet in C minor
Aug 3 T Stravinsky: *Firebird Suite (From the Britt Stage)*
Aug 4 W W. Schuman*: Symphony No. 4
Aug 5 T Grieg: *Lyrisc Suite (From the Britt Stage)*
Aug 6 F Tchaikovsky: Symphony No. 6 (*From the Britt Stage*)
Aug 9 M Schubert: Piano Sonata No. 21
Aug 10 T Tchaikovsky: Violin Concerto in D major
Aug 11 W Felix Draeseke: Symphony No. 3
Aug 12 T Beethoven: "Archduke" Trio
Aug 13 F Prokofiev: Symphony No. 6
Aug 16 M Dvorak: Violin Concerto in A minor
Aug 17 T Dohnanyi: Sextet in C minor
Aug 18 W Cherubini: Symphony in D major
Aug 19 T Enescu*: Piano Quintet
Aug 20 F Myaskovsky*: Symphony No. 24
Aug 23 M Johan Svendsen: Symphony No. 1
Aug 24 T Paderewski: Piano Concerto in A minor

Aug 25 W Spohr: Violin Concerto No. 5
Aug 26 T Grieg: String Quartet in G minor
Aug 27 F Chausson: Symphony in B flat major
Aug 30 M Paganini: Violin Concerto No. 3
Aug 31 T Reznicek: Symphony No. 5

[Note: *From the Britt Stage*: During the first week of August, we will be broadcasting pieces recorded at the 2009 Britt Classical Festival.]



American tenor Robert Brubaker makes his LA Opera debut as Alviano Salvago, the deformed hunchback, in Franz Schreker's *The Stigmatized*.



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7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm World Briefing from the BBC
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm The World Today (BBC)
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

LA Opera

Aug 7 · *Siegfried* by Richard Wagner
James Conlon, conductor; John Treleaven, Graham Clark, Vitalij Kowaljow, Linda Watson, Oleg Bryjak, Eric Halfvarson, Stacey Tappan

Aug 14 · *Götterdämmerung* by Richard Wagner
James Conlon, conductor; Linda Watson, John Treleaven, Eric Halfvarson, Alan Held, Jennifer Wil-

son, Michelle DeYoung, Richard Paul Fink, Jill Groves, Michelle DeYoung, Melissa Citro, Stacey Tappan, Lauren McNeese, Beth Clayton

Aug 21 · *The Stigmatized* (In German)
by Franz Schreker
James Conlon, conductor; Anja Kampe, Robert Brubaker, Martin Gantner, James Johnson, Wolfgang Schöne

San Francisco Opera

Aug 28 · *Otello* by Giuseppe Verdi
Nicola Luisotti, conductor; Johan Botha, Zvetelina Vassileva, Marco Viratogna, Beau Gibson, Renee Tatum, Eric Halfvarson, Daniel Montenegro, Julien Robbins, Austin Kness



LEFT: Johan Botha, the South African tenor makes his San Francisco Opera debut in the title role of Verdi's *Otello*. **ABOVE:** Soprano Linda Watson is recognized as one of the most important Wagnerian artists of our time. Watson sings the role of Brunnhilde in the LA Opera's production of *Götterdämmerung*.

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents another rich and diverse season:

Hamlet, thru Oct. 30

Pride and Prejudice, thru Oct. 31

Ruined, thru Oct. 31

She Loves Me, thru Oct. 30

Twelfth Night, thru Oct. 8

Henry IV, Part One, thru Oct. 9

The Merchant of Venice, thru Oct. 10

Throne of Blood, thru Oct. 31

American Night: The Ballad of Juan José, thru Oct. 31

Performances at 2:00 & 8:30 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theatre Company presents *I Hate Hamlet*, Aug. 11–Sept. 12. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

- ◆ The Oregon Cabaret Theater presents *I Love You, You're Perfect, Now Change*, thru Aug. 30. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregancabaret.com

- ◆ Craterian Performances presents *Seussical the Musical*, Aug. 19–21, and Brian Regan, Aug. 30th. Both shows at 7:30 pm. At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541) 779-3000. www.craterian.org

Music

- ◆ Britt Festivals presents:
Opening Night Champagne Picnic &
Opening Night / Britt Orchestra /
Chee-Yun. Aug. 6, 8 pm
Britt Orchestra / Jeffrey Biegel, Aug 7, 8 pm
Arianna String Quartet with special guest
Alexander Tutunov, at SOU Music Recital
Hall, Ashland, Aug. 8, 3 pm
The Latin Spirit / Britt Orchestra / Nancy
Allen, Aug. 13, 8 pm
Britt Orchestra / Emanuel Ax, Aug. 14, 8 pm
Britt Orchestra / Jennifer Frautschi,
Aug. 20, 8 pm
Family Concert / Britt Orchestra / Enchant-
ment Theatre Company, Pre-concert activi-
ties 6:00–7:00 p.m. Aug. 21, 7:30 pm
Britt Orchestra / Jon Nakamatsu, Aug. 22,
8 pm
*Garrison Keillor's A Prairie Home Compan-
ion Summer Love Tour*, Aug. 26, 7:30 pm
Movie Night: Genghis Blues, Aug. 27,
8:45 pm



CenterArts in Arcata kicks off its season with musical satirist "Weird Al" Yankovic on August 23rd.

- ◆ Chateau at the Oregon Caves presents "Le Club" cabaret in the lobby. Tues. & Thurs at 4 pm, Weds. & Fri. at 8 pm. (541) 592-3400. www.OregonCavesChateau.com

- ◆ The Red Scarf Society for the Performing Arts presents Sons of the San Joaquin, Aug. 11th. 8 pm. Free concert. At the Siskiyou Golden Fair in Yreka. (530) 842-4656.

- ◆ Movies & Music, Weds & Sat. nights thru Aug. 21. At the Bear Creek Amphitheater, off of Barnett Road, Medford. www.playmedford.com

Exhibitions

- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541) 488-8430. www.ashlandgalleries.com

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**August 15 is the deadline
for the October issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6–9pm. (541) 787-7357

- ◆ 3rd Friday Artwalk in Historic Downtown Medford. 5–8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

- ◆ Schneider Museum of Art presents "Inspired by Science," thru Sept. 3. Located at Southern Oregon University, 1250 Siskiyou Blvd, Ashland. Schneider Museum of Art

- ◆ The Firehouse Gallery presents the "Southern Oregon Art Show," August 6–27. Rogue Community College, 214 SW 4th Street, Grants Pass

- ◆ The Wiseman Gallery presents "Water World" thru Aug. 26. At Rogue Community College, 3345 Redwood Hwy, Grants Pass

- ◆ The Rogue Gallery & Art Center presents "Dancing with the Muse," the first-ever Members' Exhibition thru August 14th. At 40 South Bartlett St., Medford (541) 772-8118

- ◆ The Grants Pass Museum of Art presents "Directed Chaos: Hybrid Paintings by Randy Johnson," thru Aug 27th. At 229 SW "G" Street, Grants Pass. (541) 479-3290

NORTH CALIFORNIA

Theater

- ◆ Riverfront Playhouse presents presents *Club Dead...the Last Resort*, thru Aug. 14th. Riverfront Playhouse 1620 E. Cypress, Redding (530) 547-3924



The Red Scarf Society for the Performing Arts presents Sons of the San Joaquin on August 11th at the Siskiyou Golden Fair in Yreka.



The Missoula Children's Theater presents *Robinson Crusoe* at The Ross Ragland Theater in Klamath Falls on August 14th.

Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present Pat Benatar & Neil Giraldo on Aug. 3rd. Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

◆ The Siskiyou Arts Council Gallery & Cultural Center presents "Storytelling", featuring visual, performance, and literary artists from all over Siskiyou County, thru Aug. 21st. Then "Trees", Aug. 27-Oct. 2nd. 5-8 pm. Located at 418 N. Mt. Shasta Blvd., Mt. Shasta. www.SiskiyouArtsCouncil.org or call (530) 926-1294.



The Pistol River Concert Association presents the San Francisco based Americana band Houston Jones on August 21st at 8pm.



The Rogue Gallery and Art Center in Medford presents a Marilyn Briggs Retrospective, August 20-September 11. An opening reception and 3rd Friday Art Walk takes place on Friday, August 20, 5-8pm.

Four-time Grammy award winner Pat Benatar takes the stage at the Cascade Theatre in Redding on August 3rd.



On August 10th, Leroy Bell brings acoustic soul music to the stage at Music on the Half Shell, a free summer concert series in Roseburg.

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Houston Jones, on Aug. 21st. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistriver.com

◆ Little Theatre on the Bay presents "The Best of Opry," Aug. 7th at 8 pm & Aug. 8th at 2 pm. At 2100 Sherman Avenue, North Bend. (877) 756-4336

◆ CenterArts kicks off its 2010-11 season with musical satirist "Weird Al" Yankovic on Aug. 23rd. Stand-up comedian Brian Regan follows on Aug. 29th. At CenterArts, Humboldt State University, 1 Harpst Street, Arcata. (707) 826-3928 centerarts.humboldt.edu

Exhibition

◆ The Coos Art Museum presents the 16th Annual Maritime Art Exhibition thru Sept. 18th and Edward Jenkins, thru Sept. 18th. The Museum is located at 235 Anderson Ave, Coos Bay. www.coosart.org

◆ The Humboldt Arts Council presents "Harmony," a collection of floral watercolors by Cathleen Daly, thru Aug. 29. The Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

UMPQUA

◆ Music on the Half Shell in Roseburg every Tues. thru Aug. 24th. 7 pm. Free. At the Nichols Bandshell, Stewart Park, Roseburg - just off I-5. www.halfshell.org

KLAMATH

Theater

◆ At the Ross Ragland Theater: Summer Community production of "The Sound of Music," Aug 1
Missoula Children's Theatre, Aug 9-13
Missoula Children's Theatre presents "Robinson Crusoe," Aug 14

At 218 N. 7th St., Klamath Falls. (541) 884-L-I-V-E www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

JPR Foundation Board & JPR Staff Gather with Listeners in Coos Bay

Photos by Iain Karroll



Each quarter, JPR staff and members of the JPR Foundation Board of Directors assemble in a town in southern Oregon and northern California that is served by JPR. On June 17th, Jefferson Public Radio and the JPR Listeners Guild invited listeners and members from Coos County and surrounding areas to attend a public reception at the Coos Art Museum. Amidst the vibrant setting of the Maggie Karl Gallery, community members had an opportunity to learn about current and future JPR activities and ask questions of JPR's staff and Board of Directors. These meetings always serve as great opportunities to build a sense of community among public radio listeners in the State of Jefferson. Many thanks to all who attended!



TOP AND ABOVE: JPR Listeners Guild members and listeners.



JPR Director of Engineering, Darin Ransom.



JPR Foundation Coos County Representative, Ron Metzger (standing) with JPR Program Director, Eric Teel (seated).



TOP LEFT: JPR Associate Director, Paul Westhelle (left) with Coos County Underwriting Representative, Peter Ryan (right).

TOP RIGHT: JPR Executive Director, Ronald Kramer (left) with JPR Foundation President, Steve Nelson (right).



LEFT: Coos County listener Fred Snively (left) with JPR Associate Director, Paul Westhelle (middle) and JPR Executive Director, Ronald Kramer (right).



Your local connection to the Internet

JEFFNET

▶ JEFFNET is the non-commercial Internet service of the JPR Listeners Guild. Committed to the same civic and public service mission as Jefferson Public Radio, JEFFNET's online environment encourages life-long learning, facilitates constructive community dialogue, limits commercialism, and respects member privacy. JEFFNET provides 56K dial-up service throughout Southern Oregon and Northern California, a connection to the Ashland Fiber Network for Ashland residents, and nationwide remote access for its members who travel.

Using JEFFNET supports Jefferson Public Radio and its online services, including the JEFFNET Events Calendar, Community Forums and web audio service.

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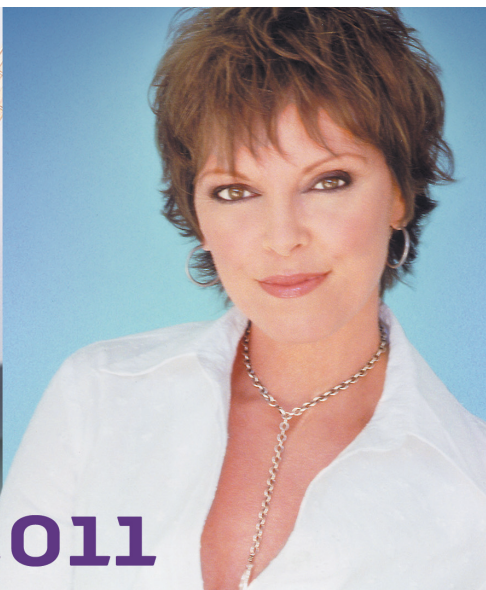
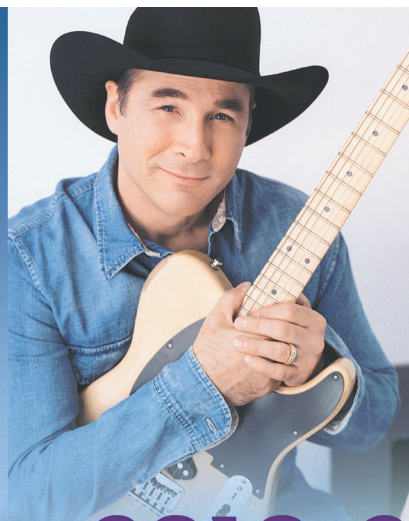


JEFFNET is operated by the Jefferson Public Radio Listeners Guild and helps support Jefferson Public Radio





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8 Manhattan Transfer
17 Jo Dee Messina
27 Ruthie Foster & Eric Bibb

NOVEMBER

- 4 Parker Quartet
11 Robert Cray Band
26-27, A Cascade
Dec 2-4 Christmas

DECEMBER

- 5 SF Opera HD Cinema Series
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16 Glenn Miller Orchestra
17 A Celtic Christmas

JANUARY

- 16 The Peking Acrobats
22 State of Jefferson Blues Jam
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Tickets and information

cascadetheatre.org
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